

**A SEMIOTIC ANALYSIS OF SARIAYU “*COLOR TREND SERIES*” AS A
COMMUNICATION STRATEGY**

UNDERGRADUATE THESIS

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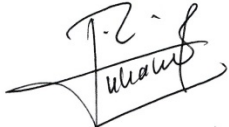


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CHAPTER 1

INTRODUCTION

This chapter is intended to present the introduction of the study which covers background of the study, problems of the study, objectives of the study, and definition of key terms.

1.1 Background of the Study

Semiotics is a study of sign which creates meaning a meaningful communication. Chandler (2002, p.13) stated that “sign takes the form of words, images, sounds, odors, flavors, acts, or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning”. Everything can be taken as a sign if it can see a signifier that signifies something related to something else than itself. Sign serves as a device that provides a visual message by virtue of its situation, shape, color, or pattern and sometimes by the use of symbols or an alphanumeric character, which is used to transfer information, stated by The International Commission of Illumination (CIE) (1998, cited in Ogunmola 2013, p.1). There are many things that can be taken as signs, take for instance the traffic light, the board ‘open/close’ in front of the door store, or even a name of a product. Through semiotics, people will know the purpose of an object by grasping the meaning of the

sign which means sign can help people to communicate with something behind it to gain the information.

Information is the things which can deliver a message to one another by communication. Berelson & Gary (1964, p.254) explained that communication is delivering information, emotions, ideas, skills, etc., using particular symbols such as word, number, graphic, and so on. It means that to get the information from an object we should know the meaning behind it, while the object can be classified as a sign. The meaning is bigger than the object itself. It can relate to the history, culture, current phenomenon and many other factors because it contains information that was delivered by someone behind it. Communication can be distinguished into two kinds; the first is a two-way communication in which both sender and receiver are talking to each other and give feedback on transferring the information. The second one is a one-way communication which is the sender does not allow the feedback from the receiver. So, the only information is from the sender, for examples in radio broadcast, television, and advertisement. A simple image, tagline, or product names are also forms of one-way communication because they try to convey meaning through visual representation.

Sless (1981, p.187) stated that visual communication is a form of communication which describes as the conveyance of ideas and information in such forms that can be seen. Visual communication as a part or whole relies on a vision, and it is primarily presented or expressed with two-dimensional images, it includes

signs, typographies, drawings, graphic designs, illustrations, industrial designs, advertisings, animations, colors and electronic resources. Visual communication with media which contain texts can be ideas to educate, persuade, or it can be a greater power to inform the society. In order to be able to analyze those visual messages, it is necessary to use the theory of Semiotics.

A product name is one form of media advertising. It is the first thing recognized by customers. A product name is a representation of the product itself and also the company images. A company will not just give its product names for a reason. They want to make the product as attractive as possible so it can attract customers to buy. By the product names, the companies make a one-way communication with the society, because there should be an information, emotions, and ideas behind the name. Almost all of the products in the industry have names based on ideas and purposes of the companies. There are a lot of industries growing in Indonesia. One of them is beauty industry. Based on the data from the Ministry of Industry (2016), the average growth of this industry is 9.67% per year in 2009 until 2015. It means that beauty industry entrepreneurs, both foreign and local entrepreneurs are well received by the society. Almost all women need beauty products such as skin care, body care, and makeup.

Women and cosmetics are like letters and stamps that cannot be separated. Based on research by Sigma Research on Mei, 2017, from 1200 respondents noted that more than 40% women define that beauty comes from physical appearances,

14.8% is attractive personalities, 9.5% is friendly behaviors, and the last 6.1% is intelligent. According to Director of Sigma Research Nurjannah Andi Lemmung (2017, para.7) the first impressions will define beauty, the second is attitude after they know each other, and the last is intellectual ability. 41.8% respondents agree that women with bright skin is considered more beautiful, and 43.1% mention that clear complexion which free from skin problems such as acnes and dark spots are also the main part of beauty. Then followed by other categories such as pointed nose about 5.5% and 4.3% prefer slim body shape. It means that many women care about their beauty look, some of them use skin care to take care of their skin in a long-term and some of them use makeup to cover the skin problems in an effective way. The main purpose women use makeup is to look more beautiful and fresher. Many products claim that they can make the customer feel more beautiful, but the meaning of beauty itself is still ambiguous. Based on the research 41.8% respondents agree that beautiful is related with bright skin. So, there is a lot of whitening product being sold in Indonesia. People in Indonesia believe that having fairer skin will make them look beautiful as westerns; that are considered inheriting such beauty from the color of their skin; thus it will solve the Indonesian insecurities over their skin problems. However it is actually not the only standard that they should follow. Indonesian are Asians who actually have different pigments and hormones from western people. Indonesian has their own skin color characteristics. This is the reason why Dr.Martha Tilaar established Sariayu in 1970 to break Indonesian women wrong belief that the standard of beauty must involve fair and bright skin.

Sariayu is a part of Martha Tilaar Group which was established in 1970 by Dr. Martha Tilaar. The company has produced beauty products such as body care, skin care, and makeup product. Focusing on makeup product, Dr. Martha has developed cosmetics with colors that are suitable for Asian women's skin. She tries to explore all color that suitable and can be applied by Asians. She also encourages Indonesian women to think that Asian skin color is beautiful and to respect diversity as we born by various tribes. Sariayu has produced makeup products with different names and purposes annually. Yet they are all under *Color Trend Series*. Their first product launched in 1987 with the name *Senja di Sriwedari*. Since then, they have been producing other products by exploring Indonesian culture. Their recent product launched in 2017 was named *Inspirasi Gili Lombok*. The sign is clearly written by the name that they have been using in every year. There will be information that is meant to be delivered to the society through the product names. In order to be able to analyze the meaning behind the product names of Sariayu, it is necessary to use the theory of Semiotics.

This study is expected to be beneficial for readers and future researchers. For the researchers, it is hope to enrich the knowledge and theory application of semiotics in beauty industry. For public readers, it aims to help the understanding of message behind signs, particularly the information and purpose from product name in Sariayu beauty product. This study can be used for students as a reference in semiotics analysis; how it is applied in the process of analyzing the meaning behind a product

name. Based on the above consideration, the researcher proposes this study entitled “A Semiotics Study of Sariayu “*Color Trend Series*” As a Communication Strategy”.

1.2 Problems of the Study

Based on the background of the study presented in the previous part, the research questions that the researcher would like to answer are:

1. How does the signification process take place in each product found in Javanese editions of Sariayu Color Trend Series Product name?
2. What are the connotative meanings found in Javanese editions of Sariayu Color Trend Series product name?

1.3 Objectives of the Study

Related to the problems of the study above, the objectives of the study are:

1. To know how the signification process take place in each product found in Javanese editions of Sariayu Color Trend Series Product name.
2. To describe connotative meaning of each sign in Javanese editions of Sariayu Color Trend Series product name.

1.4 Definition of Key Terms

In order to avoid misinterpretation of the terms, the researcher gives some definitions of the key terms.

1. **Semiotics** : a study that concerned with everything that can be taken as a sign (Eco, 1679, p.7).

- 2. Sign** : anything which stands for something else, whether in form of words, images, sounds, odors, flavors, acts, and objects (Chandler, 2007, p.13).
- 3. Communication** : delivering information, emotions, ideas, skills, etc., using a particular symbol such as word, number, graphic, and so on (Berelson & Gary in Fisher 1990, p.10).
- 4. Connotation** : a second order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it additional signified (Barthes in Chandler 2007, p.140)
- 4. Sariayu** : Indonesian local beauty product established in 1970 by concerning in beauty eastern women. (sariayu.com/id/about-us, retrieved on January 16, 2018)
- 5. Sariayu Color Trend Series** : makeup series produced by *Sariayu* since 1987 with the theme of Indonesian culture.

CHAPTER II

REVIEW AND RELATED LITERATURE

The researcher reviewed several theories such as semiotics, signs, connotations and previous studies relevant to the current study. The theories will be used to understand about what are going to be discussed in the following chapters.

2.1 Semiotics

Semiotics is the science of sign and meaning. Semiotics can help us to find hidden information behind the sign. Therefore, signs can be found anywhere and in any kinds of objects around us to relate with daily acts or speeches. Semiotics concerns with everything that can be taken as a sign (Eco, 1979, p.7). There are two common theories of a sign which are from the Swiss Linguist Ferdinand de Saussure and the second is by American Philosopher Charles Sanders Peirce. Saussure used the term of Semiology because he thought that semiotics was a science which studied the role of signs as a part of social life (Chandler, 2007, p.3). The Philosopher Peirce used the term of semeiotic (later known as semiotic) as the formal doctrine of a sign, which was closely related to logic (Peirce, 1991, p.58). In short, semiotics is the study of how meaning is created. Semiotics is a tool to find the information behind the sign. It helps readers or audiences to understand the meaning of the signs that make the communication well delivered.

2.2 Signs

Signs can be found in any forms; if people can see a signifier is signifying something relate to something else than itself. It can be in the form of words, images, sounds, odors, flavors, acts, or objects. Every single thing in this world has meanings and purposes. This is the use of semiotics that is to find out the hidden information behind the sign. In the process of analyzing the sign, there are two theories of sign stated by Ferdinand de Saussure and Charles Sanders Pierce that are usually used. Their theories of signs are different from one another. The first is Saussurean model of signs. Saussure's model of the sign is in the dyadic tradition. He thought that signs consist of two parts, which are sign vehicle and its meaning. Saussure defined a sign as being composed of a signifier and signified. The signifier is the form that the sign takes, while signified is the concept. Saussure (1983, p.66) explained:

A linguistic sign is not a link between a thing and a name, but between a concept [signified] and a sound pattern [signifier]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound in a linguistic sign. This other element is generally of a more abstract kind: the concept.

Based on the explanation, Saussure believes that both signifier and signified are psychological. Both of them are not always in physical forms. If a conversation involving a sign occurs between the sender and receiver, then at that moment the sign does not really exist. However, the receiver processes that sign in their mind,

compiles the letters that compose those words, and refers to an object in their conversation. It is showed in the figure below:

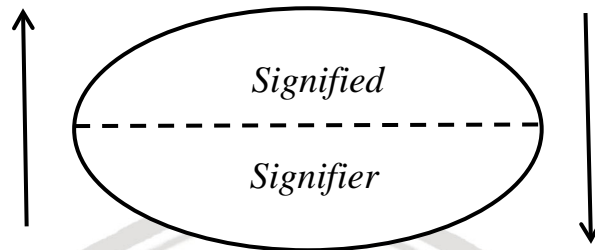


Figure 2.1 Saussure's Model of Sign (Chandler, 2007, p.14)

The signifier is now commonly interpreted as the material (or physical) form of the sign. It is something which can be seen, heard, touched, smelled, or tasted (Jakobson, 1984, p.98). As shown in figure 2.1, there is a relation between the signifier and signified, the relationship goes both ways. The relationship between signifier and signified is referred to as 'signification', and it is represented in the Saussurean diagram by the arrows. The dash-line marking the two elements of the sign is referred to 'the bar'. Take for instance the word 'open' in the door of food stall. The letter O-P-E-N is a signifier because people can see and touch the text. The signified of the word open is that the food stall is open for business and ready to serve of the customers.

Another model of signs was proposed by Charles Sanders Peirce. According to Chandler (2007, p.30), "the interaction between the representamen, the object, and the interpretant is referred to by Peirce as 'semeiosis'".

Pierce's model of a sign is well known as "triadic" or three-part model of a sign:

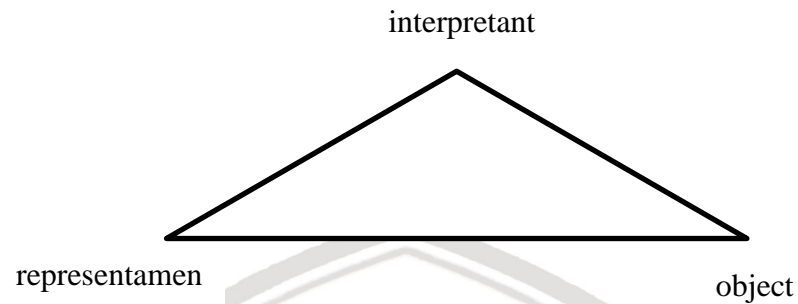


Figure 2.2 Triadic Model Sign of Pierce (Chandler, 2007, p.30)

Pierces offers a triadic model sign consisting of (Chandler, 2007, p.29):

1. The representamen: the form which the sign takes (not necessarily material, though usually interpreted as such). It is similar in meaning to Saussure's signifier.
2. An interpretant: not an interpreter but rather the sense made of the sign. It is roughly analogous to the Saussure's signified.
3. An object: something beyond the sign to which it refers (a referent).

The example application of Pierce's theory is the traffic light. The representamen is red (color light). The interpretant is the driver must stop behind the zebra cross line. The object is all vehicles in front of the traffic light that is stopped. When riders see the red color lights up in the traffic light, the riders start decoding the sign. The first thing that is noticed is a representamen. Then they start to interpret the meaning of the sign (that red color), it is to stop their vehicle. Then the object is the result of the interpretation, it is all the vehicle must be stopped when

the red color lights up. This also happens in the yellow and green light. Based on those two theories, the researcher prefers to use Saussure's theory of signification to answer the first problem because it is relevant to the next problem about connotation.

2.3 Connotation

In semiotics, connotation and denotation are terms describing the relationship between signifier and signified. Such sign is more open to interpretation in their connotation than denotation because denotation is only about what is the sign while connotation is more about how the sign is formed. Connotations refer to the explicit meaning of the sign. The connotations are not purely personal meanings – they are determined by the codes to which the interpreter has access to. It can be related to the social issues, cultural codes, and so on. This is the reason that makes one sign has more than one meaning.

Derived from Saussure's study of sign and signification, Barthes used two terms to describe the signification process. The signifier is the object that people can see, touch, taste, or smell and the signified is the concept of the signifier. He made two orders of signification. The first order is denotation; at this level there is a sign consists of a signifier and signified. The connotation is a second order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it as additional signified (Chandler, 2007, p.140). The figure by

Barthes called orders of signification will help in understanding the concept (Barthes, 1957, p.113):

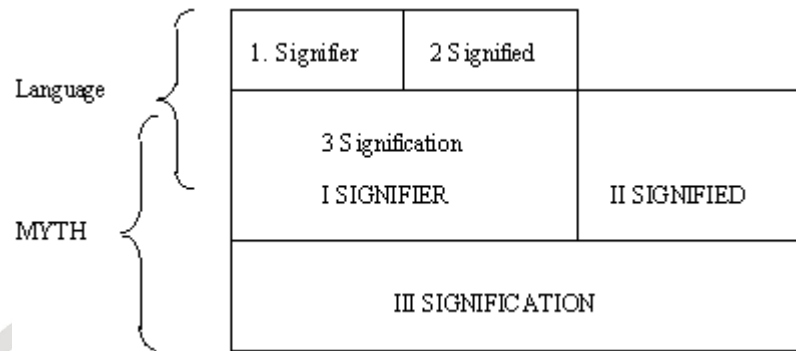


Figure 2.3 Order of Signification

Adopted from Barthes, 1957, p.113

In this framework, the signifier of a connotation is derived from the denotative sign. A signified from the first order can be a sign for the second order to find the connotative meaning. This is the mechanism by which signs may seem to signify one thing but are loaded with multiple meanings. Barthes argues that connotation is a sign which is derived from the signifier of the denotative sign.

The researcher uses the theory of connotation in order to understand the deep meaning of the product names by Sariayu Color Trend 1987-2017. The researcher uses Barthes's theory (1957) which explains the extended meaning. There will be a specific meaning and purpose by giving a name to a product besides giving the

product an identity. Thus, the researcher believes that identifying a connotative meaning is important to find out the hidden messages behind the signs.

2.4 Brand Communication

According to Kotler and Armstrong (2007, p.70) a brand is a name, term, sign, symbol, design, or combination of all these that is intended to recognize a product or service of a person or a seller and to distinguish it from a competitor's product. Brand identifies the seller to convey consistent conclusion about nature, benefits, and specific services to the buyer. American Association (AMA) defines brands as name, terms, sign, symbols, or design, or combinations of those with a purpose to identify goods or services that ultimately distinguish themselves from others (Kotler, 2002, p.241).

Kotler (1997, p.283) divides the brand definition into six levels, the brand as an attribute (reminiscent of a particular attribute), the brands as a benefit (explaining attributes need to be transformed into functional and emotional benefits), brand as value (stating something about the products value), brand as a culture (representing a particular culture), brand as a personality (reflects a particular personality), and brand as a user (indicates the type of consumer who buys). Based on these definitions it can be seen that brand is the most fundamental thing of marketing communication, which is not only a name, logo, slogan, and marketing campaign. But the brand is meant to communicate clearly about a product, service, message, and purpose, so as to

differentiate itself from competitors, memorable, and valuable in the eyes of the market segment.

Branding is a mean of communication, where the central concept – brand image endows perception of quality and values along with brand associations feeling. Therefore, branding is a communication tool that is used to make a difference by emphasizing the unique attributes of the brand or even as a means to share important information about the issues that are going on so that it will create an emotional value on the brand.

2.5 Previous Studies

There are some researchers that also applied the approach of semiotics into their researches; two previous studies which are closely related to the current study are being reviewed here. The first study entitled “*A Semiotic Analysis on Cartoon Found in Dari Presiden ke Presiden II by Benny Rahmadi*”, a qualitative research by Hardiansyah (2016). In his research, he tried to figure out the meaning of the sign and its relation to the concept and the goals of the cartoon. He used Saussure’s theory to analyze the sign then followed by Barthes’s theory to find the denotative and connotative meaning, and ended by Goertzel and Burrack’s theory to find out the persuasive techniques presents in the cartoon. He analyzed the persuasive technique that was used in each cartoon of *Dari Presiden ke Presiden* by analyzing the sign first from Barthe’s Theory. The finding showed that there are three explicit meanings of

the cartoon; first is the issue of unemployment in Indonesia, second is the issue of economic problem in Indonesia, and the third is the critics to the government that is responsible for those issues.

The second study entitled “*Decoding Connotative meaning in three (3) Provider Advertisement Kebebasan Episode*” by Nurmasiti (2015). In her research, she analyzed two *Three (3)* provider advertisements that were broadcasted on television. In the process of concluding the analysis, first she tried to find the codes using Chandler’s theories then she tried to find out the connotative meaning of the sign using Barthes’s theory. She found out that the advertisement broadcasted had some purposes, first, is the advertisement tried to insinuate AS (other provider) as a competitor, then the advertisement also tried to promote its new services.

From those previous researchers, the researcher tried to apply semiotics theories in a different object. The difference between previous researches and current research is the object and the objectives of the researcher. In this research, the researcher uses a product names from one of the beauty industries in Indonesia to be analyzed. The researcher also tried to find out the connotation behind the product names to get and share the information inside by the theory of Barthes.

CHAPTER III

RESEARCH METHOD

This chapter explains the method used in this study. It contains research design, data source, data collection, and data analysis.

3.1 Research Design

This study employed qualitative approach because the data of this study are the product names of Sariayu Color Trend Series 1987-2017 Javanese edition. Based on Ary et al (2002, p.422), there are some methods in dealing with qualitative research such as case study, document analysis, phenomenological studies, ethnography, or grounded theory research. The researcher analyzed the sign and connotation of Sariayu color trend series in a form of document analysis. The researcher conducted document analysis because the aim of document analysis is to identify specific characteristics of the material in this research.

3.2 Data Sources

This research is about signs in the product name of Sariayu Color Trend series. The data were texts of seven product names of Sariayu Color Trend Series, especially Javanese edition from a book entitled *The True Exotic Colors of Indonesia* by Dr. Martha Tilaar for 1987 until 2012 edition and from the official website of Sariayu on www.sariayu.com for 2013 until 2017 edition.

3.3 Data Collection

In collecting the data, the researcher used several steps:

1. Collecting all the product names from the book “*The True Exotic Colors of Indonesia*” by Dr. Martha Tilaar and official website of Sariayu.
2. Making a table for listing all the product names series from 1987-2017. The researcher made a table of product names series to make it easy for selecting the data.

Table 3.1 Sample Table for list of product name series

No.	Year	Product Name Series	Source

3. Eliminating the product that does not contain a name of region or culture in Indonesia
4. Classifying the products based on the province.
5. Selecting the product based on the most mentioned province.

3.4 Data Analysis

The researcher analyzed the data using these following steps:

1. Identifying the signifier and signified of 7 product names using theory defined by Saussure (1983, cited in Chandler, 2007, p.14)

2. Analyzing the connotation in the Sariayu Color Trend Series product names using the theory of Barthes (1957, cited in Chandler, 2007, p.140)
3. Drawing the conclusion based on the result of the analysis.



CHAPTER IV

FINDING AND DISCUSSION

This chapter presents detail elaboration in relation to the topic. The problems of the study are answered in the findings. Then in the discussion, there is further discussion about the findings related to the theories.

4.1 Finding and Analysis

In this section, the research problems are answered. The research problems of the study are how the signification process takes place and how connotations are found in the *Sariayu Color Trend 1987-2017* products especially in Java. In this study, there are seven data of *Sariayu Color Trend Series* that come from Java. The seven data of the product names are *Senja di Sriwedari*, *Lenggang Betawi*, *Mentari Pagi Bromo*, *Kharisma Jogja*, *Parijs van Java*, *Cantika Jawa Timur*, and *Pesisir Sentrajaya*. Each datum contains the analysis of signification and connotation.

The data of this study were taken from the product names of *Sariayu Color Trend Series 1987-2017*, especially those mentioned in the region of Java. The researcher analyzed the significations using the theory of Saussure and analyzed the connotation using the theory of Barthes. The findings are elaborated as follows:

Datum 1: 1987 Senja di Sriwedari



Figure 1 Senja di Sriwedari
 (Source: *The True Exotic Colors of Indonesia*, 2013, p.16-17)

Table 4.1 Table of Signification adapted from Barthes.

<p>I Signifier: <i>Senja di Sriwedari</i></p>	<p>II Signified: Enjoy the beauty of sunset at Sriwedari park, Surakarta.</p>
<p>Signification: II Signifier:</p> <ul style="list-style-type: none"> - The sunset portrays the sifting time between the day and night. - It refers to the art or culture that is exists in Sriwedari park, which is <i>wayang orang</i>. 	<p>II Signified: Connotation meaning: Messages to the young generation to keep and preserve Javanese cultures and arts.</p>

Senja di Sriwedari is the first edition of *Sariayu Color Trend Series* in 1987. It is also the first product that mentioned a name of Javanese region, place, or culture. *Senja* is the process when the sun turns down into the earth and then it is going to be replaced by the moon and stars. The sky turns into orange, red, and yellow. In other words, *senja* is known as sunset. Related to the product names, *Sariayu* made this

edition in orange tone to describe the beauty of the sunset. The name of *Senja di Sriwedari* means enjoying the sunset in Sriwedari. It is a theater park in Lawiyan district, Surakarta built by Pakubuwana X and used for local art performances. One of the famous local performances is *wayang orang*.

This product name is a metaphor of the abandonment *wayang orang*. It is in the same position as the sun. The sun shines at the daytime and disappears at the night time. While the *wayang orang* was exist and famous before 19's then it disappeared and replaced by modern arts. According to Waluyo (2017, p.3), in 1950 to early 1970 *wayang orang* was a famous local art in Sriwedari. More than 1000 audiences come to see the performance every day. Everything changed at the end of 1970, the audiences and the social interest decreased drastically. Based on Waluyo (2007, p.9), there are several reasons that caused the decreasing number of this local performance. The first is due the globalization through media. The second is because the appearance of various entertainments which is more interesting and cheaper, such as Radio. It is one of the most popular items in that era since it was launched in early 1970. It made most people try to get a new form of entertainment beside traditional arts, since it can be heard everywhere, instead of buying tickets and going to the theater park. The third is caused by global cultural performances held by the promoter of the show. The fourth is the result of no time for role-playing before the show begins. The last is due to limitations of building infrastructures.

Related to the first reason that is about globalization through the media, there are a lot of aspects developed in Indonesia including the fashion and beauty industry. The 20th century was packed by colorful years for Indonesian women. There were a lot of women wearing clothes with various motifs and colors and all-around silhouettes (Susanti, 2011, p.34). There were only a few people that still wore *kebaya* on their daily basis. They were usually people who lived in a palace or *keraton*. Most of Indonesian wore modern clothes following the ongoing trend.

This palette edition was dominated by orange tone which is inspired by *wayang orang* dancers. Due to the economic limitations and knowledge of makeup, the dancers in *wayang orang* performance wore traditional make up during the performers. They usually applied *singwit* (powder for paint material which processed several days through boiling and drying, usually the color is red, white, yellow, green, blue, and orange), *langes* (makeup which made by clump of kerosene lamp with mixed hair oil or condensed tea water and granulated sugar), and *pidih* (a tool to make face lines which made from bamboo or rattan as an eyebrow pencil). There were actually western made makeup which more modern. Most Indonesian women already used it, but the *wayang orang* dancers preferred to use their traditional makeup to keep the characters of *wayang orang*.

Through this product, *Sariayu* delivers a message to the young generation to preserve and care about the traditional art, because it contains the precious values of Javanese society. It also one of the arts that shows the characteristics of Javanese

people; that what Javanese people should be. This product also encourages *wayang orang* performers to preserve the Javanese culture and to keep performing in Sriwedari. It is the time to young generation to learn and keep the local art, so that it will not be forgotten. The number of schools that offer *wayang orang* training and the technology should be a convenience for young generation to learn *wayang orang* to be more interest by the society.

Datum 2: 1995 Lenggang Betawi



Figure 4.2 Lenggang Betawi
 (Source: *The True Exotic Colors of Indonesia*, 2013, p.90-91)

Tabel 4.2 Table of Signification adapted from Barthes.

<p>I. Signifier: - <i>Lenggang Betawi</i></p>	<p>I. Signified - the beauty of Betawi cultures</p>	
<p>I. Signification: II. Signifier: Many tribes and races that come to Jakarta makes the existence of Betawi tribe as the indigenous of Jakarta</p>		<p>II. Signified: Connotations: - The appreciation of Betawi cultures as</p>

became increasingly marginalized.	the icon of Jakarta. - A message for young generation to keep the cultures in the globalization era.
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Lenggang Betawi is the second product of *Sariayu Color Trend Series* which mention a culture in Java. *Lenggang* based on the figure of the product meant something related to dance. It showed the body movement in dancing. *Betawi* is the origin of Jakarta province. Another fact is, it is also as the capital city of Indonesia. There were a lot of people from other provinces and countries who came and settled, so that there are various cultures live in Jakarta. The product name, *Lenggang Betawi*, means to enjoy the cultural diversity in Jakarta.

Many people come to Jakarta since the colonial era. It began from a small port in an estuary of Ciliwung River 500 years ago. Then this small port developed into a bustling international trade center. In the 16th century, the small port was known as *Kalapa*. It was used as a trading center for the Hindu Kingdom called *Sunda* that the capital city of *Pajajaran* which nowadays located near Bogor. Portuguese was the first nation who came to this port, but they decided to leave *Sunda Kalapa* after Fatahillah attacked the port. He changed the name of *Sunda Kalapa* became *Jayakarta* in June 1527 then it is known as *Jakarta's day* (Darajatun, 2009, p. 2). Thereafter the name of *Jayakarta* was no longer existed and changed into Batavia after the Dutch came to this city. They burned the old *Jayakarta* and built the new Batavia. The Dutch are the longest colonizer in Indonesia for about 350 years. They

built some infrastructures to support their activities such as a fortress in the south of Sunda Kelapa port, a road from Anyer to Panarukan and made Batavia as the central government that became the gate of modernity in Indonesia, (Tilaar, 2013, p.68). Japan came to Indonesia in 1942 and changed the name Batavia into Jakarta, which known as it is today.

Being the international trade and government center makes Jakarta filled with the immigrants. There are many people who come from various regions and tribes then they decide to settle in Jakarta. Betawi is one of them. According to Dr. Yasmine Zaki Shahab, MA, based on Lance Castle research, cited in Hendriyanto (2012), Betawi exists in 1815-1893. Castle's research was based on the census in Dutch colonial era in 1615 and 1815. There is population coming from some ethnics such as the Sundanese, Bugis, Makassarese, and Ambonese, and some of the immigrants such as Arabic, Indian, Chinese, and European, but there were no specific records about Betawi ethnic. Betawi ethnic was intermarriage between some ethnic who lived in Jakarta. This phenomenon made Betawi has rich cultures such as languages, dances, music, dramas, folklores, traditional weapons, and traditional houses. The language that they use is Melayu, close to Indonesian but they use accent "e" at the end of the word such as "Negara" became "negare" (Pamungkas, 2015, p.10) while the famous Betawi culture is *Yapong* dance which affected by Tari Jaipong from Sunda. Some of the Betawi cultures are assimilation between Sunda and Tiongkok, it can be seen from the *Yapong* costume that similar to Opera Beijing, and use *Gambang Kromong*

as background music. Some others are from other countries such as *Rebana* that is Arabic music tradition, *Samrah* Orchestra from Melayu, and *Tanjidor* from Dutch. Another famous Betawi culture is *Lenong*, a traditional play performance about the daily life of Betawi people, with songs, *pantun*, and humorous jokes. One of the famous folklore is called Si Pitung, the Robinhood of Betawi. The legend of Si Pitung is believed to be alive in 19's in Rawa Belong area and Marunda.

Besides the diversity of the cultures, Betawi also creates the influential figures in Indonesia. They are influential in various aspects, such as politics, art, and culture. One of the prominent Betawi figure is Mohammad Husni Thamrin, who was burned people's political awareness of his political rights. Then another political figure who had become Jakarta's leader is Fauzi Bowo. There also many Betawi figures who struggle through art and culture. One of the legendary figures is Benyamin Sueb. He was a multitalented Betawi artist who skilled in music, actor, comedian and director. He had produced 75 music albums and 53 movies.

One of his art works was *Gambang kromong* orchestra in modern music concept. It used the modern music tools such as organ, an electric guitar, and bass that also combined with traditional music such as, *gambang*, *gendang*, *kecrek*, *gong*, and bamboo flute. The song that popular was *Kompor Mleduk*, *Tukang Garem*, and *Nyai Dasimah*.

Benyamin died in September, 1995, coinciding with this product. The death of Benyamin left a deep sorrow for the Betawi people since he brought a lot of development in Betawi cultures and art, especially *Gambang Kromong*. Besides, he also skilled in play the film. It was prove by two Citra trophies that he had achieved in 1973 and 1975.

Through this edition *Sariayu* would deliver a message about the appreciation of Betawi cultures that have been developed by Benyamin in modern ways. His artwork showed the characteristic of Betawi tribe that known as “*nyablak*” and rousing. He regarded as the icon of a multitalented Betawi people. Therefore *Sariayu* would like to recalls Benyamin artwork in this product. So that people will know what happened behind the product that launched in 1995 with entitled *Lenggang Betawi*.

Datum 3: 1999 Mentari Pagi Bromo



Figure 4.3 Mentari Pagi Bromo
(Source: *The True Exotic Colors of Indonesia*, 2013, p.134-135)

Table 4.3 Table of Signification adopted from Barthes.

I. Signifier - <i>Mentari Pagi Bromo</i>	I. Signified - Seeing the sunrise in Bromo Mountain.
I. Signification: II. Signifier: <ul style="list-style-type: none"> - It describes the beauty of sunrise in Bromo Mountain. - It is related to the economic crisis issue in 1999 that becomes the highlight of the tragedy two years before 1999. - <i>Sariayu</i> created two series in this edition, which are Telaga Biru and Bromo. - Both editions consisted of four colors that symbolized psychological meaning. 	II. Signified: Connotation: <ul style="list-style-type: none"> - Giving the spirit and new hope through the condition after the new order in 1998. - Establishing a harmonious relationship among human beings.

Bromo is one of the active volcanoes with an altitude of 2,392 meters above sea level which is located in four areas of Probolinggo, Pasuruan, Lumajang, and Malang districts. It also becomes one of the tourist destinations that offer the beauty of sunrise. Many tourists both domestic and foreign come to enjoy the beauty of Bromo in the dawn. The word “*mentari pagi*” are similar to sunrise, the time when the upper limb of the sun appears above the horizon as a result of the diurnal rotation of the earth (Merriam-webster dictionary). Sunrise is a transition from the dark of the night to the daytime. The name of “*Mentari Pagi Bromo*” delivers a meaning as seeing the sunrise in Bromo Mountain.

This edition was launched in 1999 that was inspired by the changes of political era at that time. The product resembled the phenomenon occurred in that

particular year that was related to the transitional period. The darkness of the night before sunrise referred to the previous year in 1997 and 1998 when Indonesia suffered from the economic crisis that grew into the multi-dimensional crisis.

If those phenomena related to series of events that occurred in 1999, it referred to economic, political, and social issues. The sunrise is a transition from the night time to the daytime, the sun in this context referred to 1999 when these products were released, which was considered as a transitional period of government in Indonesia. The dark of the night was related to the series of events that had been occurred over the previous years on these issues. It is supported by the data obtained by the researcher who will explain the cause and effect of each crisis. There are four crises which brought Indonesia to the lowest point in the new order period which are economic, political, social, and public faith crises. Those factors were related to one another and they started on the economic crisis in the middle of 1997 which became the Asian Financial Crisis.

According to Tyas (2013, p.88), the problems started in 14 and 15 May 1997 when the Thai government applied the floating system to the exchange rate of the currency. It made the investors revoked business fund in Thailand which affected the decline of Thai Baht exchange rate against US dollar. It had an impact on the other surrounding countries such as Malaysia, Singapore, Indonesia, and the Philippines. There were three factors causing the economic crisis in Indonesia based on Tyas (2013, p.91-93). Firstly, the weakness of national financial system caused by banking

deregulation in 1980 was not followed by the government's ability to implement prudential rules governing the financial industry. Secondly, an attempt to strengthen the real value of rupiah. Thirdly, the weakness of Indonesian banks as the central bank which reflected in the decline in the credibility of the situation and the lack of central banks to run monetary policy. Soeharto as the president asked for help from the International Monetary Fund (IMF) to solve the economic crisis. It also got worse when the number of inflation was increasing drastically from 6.2% to 58% based on IMF's data (2018). As the solution from IMF, Soeharto officially raised the fuel prices and electricity bills to get the next IMF loan immediately (Febriyanti, 2013, p.4).

The government policy in raising fuel prices and electricity bills resulted in reactions from Parliament and students throughout Indonesia. On May 12, 1998, the students took a long march action concern over the rise in fuel prices and electricity bills. This action was affected by a shotgun incident of 4 students who eventually died. Due to the tragedy, it rolled into another action rioted on May 13, 1998, that caused many victims. The results of the combined data from the Joint Fact-Finding Team, Regional Police, Regional Military Command, and Government of DKI Jakarta, at least there were 2,392 people burned and die, 27 people exposed weapon, and 261 people wounded. There were a large number of victims since the students and the society who got into the actions burned houses, stores, cars, and motorcycle along the road. The incident was known as the tragedy of Trisakti.

The action on May 13, 1998 continued until May 16, 1998, and spread into social crisis. Many acts of destruction such as arson, looting, and robbery in trade centers occurred throughout the Jakarta area. The actions also followed with anti-Chinese provocation. It was because the indigenous people of Indonesia feel social jealousy for the successful efforts of Chinese society trade (Febriyanti, 2016, p.5).

On the last day action in Jakarta, the students demanded a reform of Soeharto's failure to deal with the economic crisis case and eventually penetrated into the political crisis. It began before 1998 when people who tried to criticize the government were subversive and then detained. All the things got worse after the tragedy of Trisakti on May 13, 1998, demanding the reformation. Finally, the president officially announced his resignation of his presidency on May 21, 1998 (Febriyanti, 2016, p.6).

The economic, social, and political crisis that happened in Indonesia at that time resulted in a crisis of public faith over the government. Reformation was a way out for the government to improve Indonesia which turned into a multidimensional crisis. The darkness of the night slowly changed as the sun began to rise. In the early of 1999, the condition of Indonesia was getting better. The sunrise represented the period of reform coveted by Indonesian. It is also known as the transition period. B.J Habibie was elected as Soeharto's successor after he surrendered his post on May 21, 1998. As the sunrise, Habibie made some steps to improve the situation and conditions of the day. The first step was releasing the political prisoners. They were

the prisoners in the Soeharto's era because they were considered to have opposed the president. It showed that Habibie's era was different from the previous era. The second step was freeing anyone who wanted to make a political party. As a result, there were 48 parties participating in 1999 elections, which was very different from the previous elections that followed by three parties only. The last step was that the government gave freedom to the press and gave back the press permit of several newspapers that had been revoked during the Soeharto era. It was welcomed by the public with the support of the decreasing inflation rate that became 20% based on International Monetary Fund data (2018).

“*Mentari Pagi Bromo*” edition seems to provide a glimpse into the dark history of Indonesia during the transitional period. But on the other hand, it gives the connotation meaning for the people to greet the sun with passion. The sun is the source of human life on earth. Its shine gives so many advantages for people. When it rises, it seems like it gives an indication for humans to rejoice in welcoming a new day with new hopes. The sun in this edition refers to the transitional period in 1999. It hopes that Indonesians welcomed that year with the new spirits and hopes for Indonesia to be better by focused on working to give benefits to others like what the sun does to the earth. The spirit inspired by *Sariayu* to create the color selection in two series which were *Telaga Biru* collection and *Bromo* collection.

Telaga Biru collection consisted of four colors, namely blue, grey, pink, and green that were inspired by the crater of Bromo Mountain. Each color had its own

psychological sense related to the message of this product. The first color was blue which had psychological meaning of loyalty, strength, friendliness, love, power, and color of a piece (Bear, cited in Rastati, 2008, p.21). The second color was pink that meant love and affection. People should care and love others instead of differentiating the religions and races. The third color was grey which had psychological meaning as balance (Rastati, 2008, p.27). Maintaining an economic balance was very important for the government to keep the prosperity of Indonesia. The last color was green which meant growth, renewal, balance, harmony, and environment. Having a good relationship among the people from another races, culture, and religion could make harmony and balance in life. Through the color, this collection meant to Indonesians that must stands strong to face the future after having an economic downturn over the last two years. Indonesia as a multicultural country where there are many tribes, races, and religions merits in this country. It also suggested the society that Indonesians should have a sense of openness and love for each other, to establish relationships regardless of race, ethnicity and religion, and to create a balance in life.

Bromo collection also had four colors, namely peach, khaki, dark brown and brown. The colors of this series were inspired by the color combination of sunrise. Peach is a color that has the same tone to orange. It means warmth, energy, and sun (Bear, cited in Rastati, 2008, p.23). This color represented the spirit of young generation and something interesting. Khaki and dark brown have brownish tone. Brown has psychological meaning of simplicity, loyalty, hospitality, warmth, and

trust (Bear, cited in Rastati, 2008, p.24). Back through the tragedy of Trisakti that involved a lot of students throughout Indonesia, it showed the incredible spirit of the young generation to overthrow the false government. Through the product names, *Sariayu* spread the new hopes that the spirit laid within the younger generation to create many positive changes in the future. Many positive messages were created in the color selection that also represented the colors of sunrise in *Bromo Mountain*.

Datum 4: 2002 Kharisma Jogja



Figure 4.4 Kharisma Jogja
 (Source: *The True Exotic Colors of Indonesia*, 2013, p.172-173)

Table 4.4 Table of Signification adopted from Barthes.

<p>I. Signifier: - <i>Kharisma Jogja</i></p>	<p>I. Signified: - The attractiveness of Yogyakarta.</p>
<p>I. Signification: II. Signifier: - The existence of Yogyakarta palace creates the unique cultures of the city.</p>	<p>II. Signified: Connotation: A message for young generation to respect and preserve the heritage of <i>wayang</i> and batik.</p>

Kharisma Jogja was the 16th product launched by *Sariayu in Color Trend series*. It was launched in 2002. Based on Indonesia Dictionary, the word *kharisma* has a meaning as the conditions or talents associated with incredible abilities in terms of one's leadership to make the admiration of society to itself. Yogyakarta is a city located in the south of Central Java with the form of the sultanate. The conditions or talents themselves refer to the Sultanate of Yogyakarta that makes this city awarded as a special region by the government. Yogyakarta or Ngayogyakarta Hadiningrat is a city that was established by the result of the Giyanti agreement between VOC, Sunan Pakubuwana III from Mataram Sultanate, and Pangeran Mangkubumi (Sultan Hamengkubuwono I) in 1755 (Yogyakarta, 2018, p.1).

The award was given by the government because Yogyakarta has a strong legitimacy in terms of historical, philosophical, juridical, and sociological aspects (Tutik, cited in Boemiya, 2014, p.6). It also regulated in the law no.13 of 2012 about the privileges of Yogyakarta (Alvionita, 2014, p. 71). The system of sultanate government is different from Indonesia democratic system. The election of the governor and the deputy governor is appointed by the president by considering the governor comes from the descendants of the Yogyakarta sultan and the deputy governor from the descendant of Paku Alam, while the election of the mayor or regent are elected through the general election.

Yogyakarta developed into a city that has attractiveness for domestic and foreign tourists. The Javanese heritages can be seen in every corner of the city. The

classical Javanese arts such as dances, *tembang*, *geguritan*, *gamelan*, painting, literatures, and carvings are the result of art that developed within the sultanate which later became the typical culture of Yogyakarta. The arts seem to have ingrained with the people so there are many emerging artists in this city. In addition, the architecture also has its own magical power for tourists, such as *Istana Air Taman Sari*, *keraton Yogyakarta*, *keraton Pakualaman*, *Candi Prambanan*, and various museums.

Sariayu created two series in this edition which were *Sogan* and *Wayang*. Those two series represent the cultural arts that developed and became the characteristic of Yogyakarta. *Sogan* is a type of original batik from Yogyakarta. Batik has been known as the cultural heritage of Indonesia. The United Nations Education Scientific and Culture Organization (UNESCO) stated that batik is one of the cultural heritage of Indonesia on September 28, 2009 and established that batik as one of the World Cultural Heritage produced by Indonesian on October 2, 2009 (Herawati, cited in Kusumawati and Hartowijoyo, 2017, p.91). Formerly batik is a cloth for people who live in the palace in Java, but over the time batik began to develop into other regions such as Bengkulu, Cirebon, Jakarta, and Palembang. Every region has different style and color depend on its characteristics. Batik Yogyakarta motifs came from batik Mataram palace, which formerly located in Bantul, Yogyakarta. Giyanti agreement decided to split the administration area of Surakarta and Yogyakarta, which resulted in the split of *Sogan* batik. The government of Yogyakarta begged all

batik in the Surakarta palace to be moved to Yogyakarta (Anas, cited in Kusumawati and Hartowijoyo, 2017, p.92).

Since the agreement, the community of batik artisans of Yogyakarta developed to fulfill the needs of the royal court and nobility. The tradition to make batik with natural dye still exist today (Murtihadi, cited in Kusumawati and Hartowijoyo, 2017, p.92). One of them is Sogan batik. Sogan is a stem of a high soga tree used as a natural dye. This is the characteristic of batik Yogyakarta. However, due to administrative split between Surakarta and Yogyakarta, Sogan batik was also split into two parts which are motifs Sogan Yogyakarta and Sogan Surakarta. Although all of them are Sogan batik, they both have different motifs and colors.

In terms of color and background, Surakarta has sogan or yellowish-brown as the dominant colors, while Yogyakarta has a dark background color or black and white with light brown or indigo ornament. Surakarta batik motif are more delicate, feminine and evolve freely, while Yogyakarta batik motifs give the impression of more masculine firmly with the development of the set. The main motifs of Yogyakarta batik are *Golok*, *Kawung*, and *Gurdo* (Kusumawati and Hartowijoyo, 2017, p.92). Each of them has different meaning in the description of the motif. Batik Yogyakarta has more complicated motif because it is only used for the noble family so that the motive that used is full of the histories. The story in batik is determined from the type of motifs and lines drawn by the artist.

Nowadays batik is not limited to the noble family but can be used for everyone. People's view of batik has shifted, not only limited to *jarit*, sarong, and *dodot*, but has developed into clothes, bags, bracelets, necklaces, and various kinds of souvenirs. It makes batik become an advanced business and industry. The need of batik is much improved in addition to Yogyakarta as a city tour. It makes the tourist who comes to the city will buy batik as a souvenir.

Each of batik has different prices, it depend on the complexity and type of pattern. Batik with complicated and rare motifs will be high priced. Formerly, batik is only used as *jarit*, sarong, and *dodot*, but now it is in the modification and follow the ongoing trend into trendy clothing model thus everyone both old and young people can wear batik. In this case, this product wants to show to the society that loving and keeping the domestic product is very important. Besides to preserve the culture, it is also to save the existence of batik artists. In addition to batik, one of the arts that become the hallmark of Yogyakarta is *wayang* or puppet.

Wayang is a heroic storytelling in which the protagonist against the antagonist character. Its story was existed and developed in Java hereditary from the ancestor. However, there was no specific time explained when it came to Indonesia, especially in Java. *Wayang* becomes a favorite show in Java until today. It is usually performed in theater or special events such as circumcision and wedding.

There are two stories of *wayang* that developed in Java, which is Mahabharata (about heroism) and Ramayana (about the love story). However, the story of Mahabharata is the most popular and often performed. Formerly, the original texts of Mahabharata and Ramayana have come from India, but the story that developed in Java is different as the one in India. It is because the story has been changed using the old Javanese language and adapted according to the ancestor's story. According to Nurgiyantoro (2011, p.21), puppet shows can be implemented in the values of aspects of life that can be taken through various perspectives, such as literature, culture, and performances.

The story of *wayang* is seen as an *adhilihung* masterpiece proves that there is a precious literature value in it. The story of *wayang* embraces the principles of eastern aesthetics such as balance, unity, order, focus, variation, pattern, characteristic, does not distinguish the tragedy patterns of comedy, emphasize the beauty of taste and at the same time becomes an encyclopedia of life. The principle of balance is about to emphasize the balance between microcosm and macrocosm, between God and human, king and people, elements of form and content. The principle of order relates to the world, especially the regularity in balance. The principle of focusing is seen in the didactic focus through the symbols.

The structure of *wayang* story is similar to structure division of the drama according to Aristotle (Nurgiyantoro, 2011, p.25) that is consist of the beginning part (stage introduction), mid (stage of dispute), and the end (stage of elimination). The

wayang performances itself is essentially a mystical-religious symbol, which symbolizes human life from birth to death as reflected in the *wayang* structure. In fact, almost all aspects of *wayang* such as the physical forms of *wayang* and various tools used are functioning as symbols (Mulyono, cited in Nurgiyanto, 2011, p.26).

The symbols that exist in *wayang* performances are the blank *kelir* with *gunungan* (*kayon*) that symbolized the universe which is still an empty condition. *Gedebok* which is a place to stick the puppets are symbolizing the harmony of life, and *wayang* are symbolizing human beings and other creatures. After the *kayon* is pulled down, the first *wayang* appears which signifies the beginning of the story as well as the symbol of the birth of human in the world.

The symbols are also found in three parts of the *wayang* storyline. The first part is *gendhing-gendhing berpathet* which symbolizes the human life as a child until adolescence phase. The left-leaning of *gunungan* represents the tendency of a child who still likes to do incorrect things. The second part is *gendhing pathet sanga* which symbolizes human adulthood. The position of *gunungan* that stands in the middle symbolizes the tendency of human nature that likes to do right and wrong. The third part is *gendhing pathet manyura* which symbolizes the old age of human life. The *gunungan* which is titled to the right symbolizes the tendency of human nature to make things worse. The story ends with a *tancep kayon* (sticks the *gunungan* in the middle) that symbolizes the life is ended. However, it is not the end of the show. The puppeteer or *dalang* will take the *wayang golek* dance which in Javanese means

searching. The point is to expect the audience to find their own worthwhile values through the show. The symbols that exist in the story and the performance are showing that it is a typical Indonesian art with very precious values and obliged to be preserved.

In the cultural perspective, *wayang* has syncretism and mosaicism of the various cultures that influence it. It shows that *wayang* is pluralistic and eclectic as a result of Javanese culture that is open and tolerant to various other cultures. The influence of various other cultures can be seen from the history of *wayang* development from the prehistoric era to the presents (Mulyono, cited on Nurgiyantoro, 2011, p.23). In prehistoric era, the ancestors believe in animism and dynamism. They worship spirits to ask for blessings or help in a magical-religious ceremony. The worship was done in a “*pentas bayangan*” which performed by people called *Syaman* (that known as *dalang*). Then it is recently developed into *wayang*. The story of *wayang* is passed down hereditary through word of mouth, then finally the situation changes after Hinduism comes.

Hinduism brings influence to “*pentas bayangan*” and the story of *wayang* in Java. The original book of Mahabharata and Ramayana was written in Sanskrit but then it was translated into old Javanese language. The original *wayang* performance that told about the myth of the ancestors changed into the epic Mahabharata and Ramayana because there were similarities that worship the gods. However, it was changed again when Islam came and developed in Java. In the era of Demak

kingdom, *wayang* performance was used as a medium for propagation of Islam and entertainment by Sunan Kalijaga. The story was changed because Islam did not recognize the worship of God in Hinduism (*dewa-dewa*), to the God at the former story changed into an angel as a messenger of God. During the reign of the Sultan Agung of Mataram Kingdom, the form of *wayang* began to be perfect as it is today. The story that changed by the time showing the acculturation of various cultures that became an art and accepted by the Javanese people to this day.

The changes do not only exist in the story but also in the performances. The shadows (spirits) change into *wayang kulit purwa*, the screen becomes *kelir*, *Syaman* (medium) become a *dalang*, *saji-sajian* become *sajen*, the praise songs become *suluk*, *gerong*, and *sindhenan*, the music change into *gamelan*, the place of the performance which formerly is a stone throne changes into banana stems, *blencong* into lighting lamps and so on. All the symbols and stories on *wayang* have meaning and precious value. So, on November 3, 2003, UNESCO established the puppet as the world's greatest masterpiece (Nugriyanto, 2011, p.21).

These two arts, both *sogan*, and *wayang* are a reflection of the cultural character of Java, especially Yogyakarta. The values of life are created in some works and shown to the public so that these values still exist and continue. Apart from it, *Sariayu* edition *Kharisma Jogja* gives connotation to the Indonesian people to love and keep the heritages. Although the copyright and recognition from UNESCO have

informed internationally, if the younger generation is not keeping it then it will be lost by the times.

It is not only to keep, but also to apply the values of Javanese culture in daily life. The big impact of the western culture that comes to Indonesia makes the younger generation more inclined to follow the western trend and forget the character of their own identity. The series of *batik* and *wayang* are created as a message to the younger generation not to forget the Javanese characters according to what it is told in the art of *wayang* performance and motif in *batik*. The development of technology and facilities that support should be used wisely to develop regional arts without losing its essence, with the hope that the next generation can still enjoy the ancestral heritage that contains the values of life and character of the nation. It is a challenge for young generation to be able to make the local art or culture more attractively but not eliminate the essence of its value.

Datum 5: 2007 Parijs Van Java



Figure 4.5 Paris Van Java
 (Source: The True Exotic Colors of Indonesia, 2013, p.228-229)

Table 4.5 Table of signification adapted from Barthes.

I. Signifier: - Parijs Van Java	I. Signified: - Represent a city in Java that look like Paris architecture.
I. Signification: II. Signifier: - The strong colonial impact in Bandung.	II. Signified: Connotation: - Revealing the beauty of Bandung from the history.

Bandung is the capital city of West Java. Kota Kembang and Parijs van Java becomes a landmark of this city. It is because, in the colonial era, Bandung has many parks with beautiful flowers, cool air, and many building with a touch of European architecture (Vika, 2015, p.1). The cool air and the beauty of the city make Bandung become a city which has its own character and comfortable to live in. Based on History of Bandung (2018, p.10). A strong European touch resulted from the displacement of the Indonesian capital which at that time was still known as Hindia Belanda in 1920.

Formerly, Bandung stood in the mid-17th century in the form of a district with the first regent Tumenggung Wiranggun-angun. He ruled Bandung district with the capital of Krapyak (recently known as Dayeuhkolot), South of Bandung. When Bandung was led by the 6th regent, R.A Wiratnakusumah II, the capital of Bandung was moved in the west of the Cikapundung River, the southern edge of the postal highway that the Dutch were building at that time. The postal street is meant to be

Anyer-Panarukan road that connects from Anyer, West Java to Panarukan East Java. Surely, the road passes through Bandung city.

In the middle of postal highway construction, the Dutch saw a good natural potential in Bandung. Thus, when Willem Deandels ruled Hindia Belanda, he planned to move the capital from Batavia to Bandung. The move of the capital city has had many impacts on the city's condition. But the most visible changes are the work of architectural buildings with European Style such as Gedung Sate, Gedung Merdeka, and Museum of Asian African Conference which has art deco architecture, Villa Isola (the icon of Universitas Pendidikan Indonesia) and the worship building. Based on Bandung Regional Regulation no.19 in 2009, there are 100 buildings listed as cultural heritage buildings (cited in Vika, 2015, p.1). Bandung developed into a beautiful and comfortable city with the style of European architecture and cool air.

The beauty of Bandung is created in *Parijs Van Java* edition in bright and fresh colors. There are three colors in the eye makeup of this edition, which are green turquoise, brown, and pink. Green turquoise is derived from green color which has the meaning of foliage and forest in nature (Bear, cited in Rastati, 2008, p.20). The brown color is considered to be the fall color because at that time the leaves will turn brown to represent a sense of tranquility (Kano, cited in Rastiti, 2008, p.25). Then the pink color has a symbolic significance of cherry blossoms, which also become a symbol of spring in Japan. Those three colors reflect the natural beauty of Bandung which filled with beautiful gardens and flowers.

The Parijs Van Java edition gives a description of the beauty of Bandung in the golden age when some buildings have not been restored as shop and government official recently. The beauty is very emanating from the potential of nature and the European style of architecture. Even the government has set 100 buildings to be a cultural heritage, but not many people see it as a cultural heritage and let it be damaged and displaced. It gives a message for the younger generation to know the history of Bandung and preserve the cultural heritage that has been inherited from the colonial era. In addition to maintain the beauty of the city, it can also be a cultural icon for the city and become a source of knowledge and learning of local history.

Datum 6: 2009 Cantika Jawa Timur



Figure 4.6 Cantika Jawa Timur
(Source: *The True Exotic Colors of Indonesia*, 2013, p.252-253)

Table 4.6 Table of signification adapted from Barthes.

<p>I. Signifier: - <i>Cantika Jawa Timur</i></p>	<p>I. Signified: - The beauty of East Java that comes from the natural culture and arts.</p>
<p>I. Signification: II. Signifier:</p> <ul style="list-style-type: none"> - The natural wealth and diversity of the population in East Java led to the existence of cultures and tourism sites that developed. - <i>Sariayu</i> creates two series, which are Merak and Reog as the representative of the natural wealth and cultures. 	<p>II. Signified: Connotation:</p> <ul style="list-style-type: none"> - A protected animal care campaign. - Feminism movement behind the origin of reog.

Sariayu launched their new color edition named *Cantika Jawa Timur* in 2009. The word *cantika* is derived from the word “*cantik*” which based on Indonesia Dictionary means beautiful, while Jawa Timur or East Java is a province located on the eastern tip of Java Island with including Madura and Bawean Island. Geographically, in the north of this province bordered by South Kalimantan province, Indonesian Ocean in the south, the east is Bali island, and in the west by the province of Central Java. Administratively, East Java consists of 29 districts and 9 cities with Surabaya as the provincial capital.

East Java has an area of 46,428.57 km² and it has a tremendous appeal to the potential of nature and culture. The wealth of natural potential is seen in the tourism sector that developed every year. There are so many natural tourism site in East Java namely Sarangan lake, Tretes, Bromo Mountain National Park, Tengger,

Ketanggungan Mountain in Arjuna, Semeru Mountain, Alas Purwo and Baturetno in Malang, Pasir Putih Beach in Situbondo, Popoh Beach, Pacitan Beach, Ngliyep Beach, and Marine tourism in some areas of East Java.

Besides the potential of nature as a tourism site, the diversity of population created acculturation of culture and art that is still alive. Some of the art that still exist broadly divided into two, they are agrarian art which including *tayub*, *sandur*, *seblang*, *gandrung*, and *reog*, and non-agrarian art such as *ludruk*, *wayang orang*, *kentrung*, *ketoprak*, *topeng*, *jinggoan*, and others.

In this edition, *Sariayu* creates two series that raised the potential of nature and art from East Java which became the highlight of its product, they are *Merak* and *Reog*. Both series provide a limitation to the researcher for data analysis process. Those two series have connotations conveyed by *Sariayu* through the product.

Merak series is inspired by the *Javan Green Peacock* that lives in East Java. It is one of the protected bird species in Indonesia based on Ministerial Decree No.66/Kpts/Um/2/1973 and Indonesian Republic Government Regulation no.7 in 1999. According to ICPB (The International Council for Bird Preservation), it is belonging to the overall threat of both population and habitat, while CITES list the green peach into Appendix II, green peacock cannot be directly traded and Birdlife International (2007) includes into endangered bird species.

The spread of green peacock in East Java is found in Alas Purwo National Park and Baluran. However, Johnsgard's report, Collar, and Andrew (cited in Hernowo, 2011, p.I-2) stated that there are only 250 peacocks which live in Java. Meanwhile, according to King and Warren 1981 (cited in Hernowo, 2011, p.I-2) no more than 200 peacocks live in the Baluran National Park. The results of the research developed in 1994 by Hoyo et al which stated that the total population of the green peacock in Java is not more than 1000 (cited in Hernowo, 2011, p.I-2). Result data from the three researchers show that the existence of green peacock recently in the extinction and isolation period.

The extinction of green peacocks is due to illegal hunting by the society, depreciation or land conversion, and habitat destruction. The beauty of its feathers, the melodious sound, the uniqueness of the body shape, and the behavior are supporting factors of illegal hunting to be traded. The special characters of the bird are giving impact to increase the illegal hunting by society, because it has a high economic value. In addition, the switch function of forest that becomes agricultural land, shifting cultivation, and settlement makes peacocks lose their habitat (Tarkanji and Sawitri, cited in Hertiyani, para.2).

It makes the peacock isolated and spread into the east of Java province, which are Baluran National Park and Alas Purwo National Park. Both of them have sufficient qualification for green peacock habitat, as they habitat types, such as

lowland tropical rainforest habitat, coastal forest, seasonal forest, savanna, teak forest and ecotone between these habitat types and open spaces (Hernowo, 2011, p.II-1).

In general, the Java green peacock lives in small groups of sizes (2-4 individuals). There are 5 types of groups that found in BNP and APNP; they are (1) adult female group (2) female parent group with child (3) group of adolescent teen (4) mixed teen group (5) adult male group or solitary adolescent. The group leader in java green peacock group is a female peacock (Hernowo, 2011, p.I-3). It is referred to the name of its products, "*cantika*" which also a symbol of a woman beauty.

While *reog*, is a form of agricultural art that is associated with *kanuragan* or physical strength. There are many agrarian arts that developed in East Java, including *tayub*, *gandrung*, *karapan sapi*, and traditional ceremonies in Tengger. Agrarian art is intended for the worship of a goddess of rice or fertility goddess. Agricultural traditions that developed in East Java also creates many other arts such as *karapan sapi* in Madura, *bantengan* in Mojokerto, *kebo-keboan* in Banyuwangi, and *reog* in Ponorogo. The body of *reog* consist of two parts, first is *barongan* (the tiger head) and the second is *dhadak* (the dancing peacock). Both of the parts have their own meaning derived from the history of it.

According to Sutarto (2011, p.3), there are two versions of the story about the history of *reog* that developed in the society. The first version is associated with the era of Kahuripan Kingdom in Kediri (1019-1049). Formerly, the area Ponorogo was

named Wengker, which was part of the Kahuripan Kingdom. But the figures that mentioned in this story were not a historical figure. It is told that the king of Wengker, Klana Sewandana, and his governor, Patih Pujangga Anom went to the Kediri Kingdom to propose a very beautiful daughter of Kahuripan. On the way to Kediri, in the middle of Lodaya forest, they were confronted by a king of the jungle named Singabarong and Manyura, a beautiful and very mighty peacock. They fought each other and finally, with the help of the Sandiman whip, Klana Sewandana defeated Singabarong and Manyura and even made them into a creature with two heads, the tiger's head with a peacock above. Klana went back to the trip, but according to the story they did not get married because both of them are *moksa*.

The second version told about the Majapahit Kingdom. Formerly *reog* was used by Damang Ki Ageng Kutu Surya Ngalam, a cleric, to criticize the king of Majapahit Kingdom, Brawijaya V who was controlled by his wife. The king was symbolized by a tiger, while the wife as the peacock above the tiger head. By the time, when Ponorogo was ruled by Bathara Katong, *reog* was used as an effective tool to attract the masses and also communicate with them. Bathara Kathong successfully saved Majapahit, especially Ponorogo district, and managed to spread Islam peacefully. Ki Ageng Mirah, a faithful servant marked the success by placing beads as a symbol of Islam on the peacock's beak.

From both versions, *Sariayu* took the second version as the background of *reog* series (Tilaar, 2013, p.248). The point of view taken by *Sariayu* shows that there

is feminism exists in the history of reog. The definition of feminism is related to the movement of woman consciousness. It is regarded as an attempt by woman's rebellion to deny what they called as the nature of women, against existing social institutions, or household intuitions, such as marriage and so forth (Fakih, cited in Yuningsih, p.10). The understanding of feminism begins with the perception of an imbalance of women's position compared to men who occur in society. It appears in the phenomenon of the second version in *reog* history.

The leadership of King Brawijaya V who gives in his wife shows the existence of feminism. His wife does not directly show her opposing or leadership attitude such as shifting the king's position or the other. However, it is shown by the domination of power through advice or orders directed to the king to be obeyed. It is the trigger of the Damang Ki Ageng's satire to the king.

Both *Sariayu* series in this edition give two interpretations by the researcher about connotation inside. The first series which is related to the decreasing population of peacock existence means that *Sariayu* gives a touch in natural conservation. They use the product name to promote a campaign concerning endangered endemic animals. The fact that *Sariayu* cooperated with WWF in 2009 (Tilaar, 2014, p.248) became supporting evidence of the researcher's interpretation. *Sariayu* also do the campaign to donate in every purchase of its editions product to the green peacock conservation. Indirectly *Sariayu* has invited the society to care about the environment. The second series is *reog* which contains feminism through the story of the origin of

reog. The existences of feminism show in the second version of the origin of *reog*. The dominance of King Brawijaya's wife through his government proves that feminism had exists in the Majapahit era. The citizens of Majapahit realized that the power of their king was influenced by his wife, they made a protest in a form of *reog* that symbolized by the peacock above the tiger.

Datum 7: 2013 Pesisir Sentra Java



Figure 4.7 Pesisir Sentrajava
(Source: www.Sariayu.com, 2018)

Table 4.7 Table of signification adapted from Barthes.

<p>I. Signifier: - Pesisir Sentra Java</p>	<p>I. Signified: - Exposing the natural beauty of the coast of Central Java</p>
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<p>I. Signification:</p> <p>II. Signifier:</p> <ul style="list-style-type: none"> - An ecological uniqueness of cultural diversity, adaptability, and diversity of community enterprises in coastal area. - <i>Sariayu</i> creates two series which are Lasem and Karimunjawa. 	<p>II. Signified:</p> <p>Connotations:</p> <ul style="list-style-type: none"> - Multiculturalism as the identity of Indonesian praised the women's beauty. - Karimunjawa series shows the message to preserve the natural beauty of Indonesia.
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Pesisir Sentrajawa provides an overview of life around the coastline of Central Java. It is based on Indonesia Dictionary that states “*pesisir*” or coastal has a meaning as sandy flat land on the beach. Geographically the coast of Central Java is divided into two, which are on the north and south coast. In this edition, *Sariayu* creates two series they are Lasem and Karimunjawa which are part of the northern coastal area of Central Java. *Sariayu* is inspired by nature and culture of Central Java north coast by exposing the beauty of Lasem city that resulted by acculturation between Javanese and Chinese culture through batik Lasem and the beauty of coral in Karimunjawa which is shown by the product name and its color series.

Geographical conditions are seen as a major factor in the emergence of some ecological uniqueness along the north coast of Central Java. The ecological uniqueness of coastal society is the evidence from the diversity of cultures, the ability to adapt to the environment, and the diversity of community efforts. *Sariayu* chooses

Lasem city as one of the series in this edition because of its unique culture. It is shown by various forms of acculturations of Javanese and Chinese culture through the color selection which inspired by batik Lasem.

Batik is one of the main businesses in Lasem community. Different from batik *sogan* Yogyakarta that uses the styles and motifs from the story of the family life of the palace, batik Lasem uses the motifs of the acculturation of Javanese and Chinese culture. The process of acculturation began from the arrival of Admiral Cheng Ho in Semarang in the 15th century. Cheng Ho's arrival in the north coast of Java left Chinese-oriented buildings. Lasem city became one of the heritages of Admiral Cheng Ho which often called Tiongkok of Java. The process of cultural acculturation in batik shows the openness by the coastal community. Javanese and Chinese people living in Lasem peacefully and respect one another until today.

The uniqueness of batik Lasem then created through *Sariayu* trend series in 2013 by presenting the color of red brownish, fuchsia, and salmon for eye shadow makeup. The red-brownish color or red is a typical Chinese color which means happiness (Suliyati, cited in 2016, para.6). Fuchsia is a combination of red, pink, and purple took from the fuchsia plant. Although this color is made from the combination of three colors, the dominant one is pink. It has a sense of love and affection that is often regarded as the product is intended to highlight the feminism side of Indonesian women. While salmon is a mixture of pink and orange that gives an impression of

tenderness and represents something interesting (David cited in Rastati, p.23). All three colors have the same basic colors which is red that is an identic color of China.

Karimunjawa series was chosen because of the charm of the beautiful coral reefs. Karimunjawa is a group of islands located in the northern city of Jepara. There are 27 islands that noted in Karimunjawa. In Dutch colonial era, this island was called the Caribbean van Java. It is because of its cluster was similar to Caribbean island. The beauty of Karimunjawa's underwater is an asset of Central Java on the northern coast. It has the most beautiful nature than any other. It is also supported by the selection of Karimunjawa as one of the tourist destinations in the Visit Jawa Tengah 2013 program. The beauty of Karimunjawa's underwater is created by *Sariayu* in the color selection on eye shadow which are emerald green, purple, and yellow. Green has a symbolic meaning of nature that represents the color on the coral reef. Before people found synthetic color, purple in clothing industries was taken from a liquid released by a purple shell (Fukoda, cited in Rastiti, 2008, p.24). Therefore the symbolic meaning of purple is the shell which refers to the underwater beauty of Karimunjawa which full of coral reef and various types of shells. Yellow has a symbolic meaning of sunlight or sun. It is related to Karimunjawa condition which is bright and beautiful because it is surrounded by beach.

Both series represent the beauty of women as the orientation of batik Lasem and beauty of Karimunjawas's underwater. This oriental beauty adjusts from Lasem cultures which became the result of the thickness culture by acculturation between

Javanese and Chinese. The dominance of red color in the eye makeup shows the beautiful, elegant, vibrant, and happiness of what should a woman have. The beauty of Karimunjawa's underwater also relates to woman's beauty. Since women are often associated with nature because it is more nurturing, women can also provide life through the womb. By her womb and milk, women can provide a life like what the earth does. Therefore the earth is always mentioned as the mother of earth or mother of nature. Just as women who have the nature of nurture, the Indonesian people should maintain the natural beauty that is owned, so that the beauty of nature always exists.

Besides, Lasem series also provides another meaning that is a miniature of Indonesian society which openness towards another culture, but does not eliminate the original culture or character. Indonesia was colonized by several countries, it makes Indonesia has many cultures that were brought by the country came to Indonesia and adapt to the society. This series shows that Chinese culture which gets into Lasem is not fully accepted by the society. They accept it without losing its own identity. It is seen in the pattern of batik Lasem which is resulted by the acculturation both cultures. This product also gives a message to the young generation not to forget the character or identity of Indonesia despite there are a lot of cultures come and influence many sectors because the one of globalization's impact is the easiness of getting information through the technology.

4.2 Discussion

This sub-chapter discusses the whole findings of the data based on Saussure (1983) and Barthes (1957) theories of signification and connotation. The researcher discusses further to answer the problems of the study, which attempt to find the significations and connotation in *Sariayu Trend Series 1987-2017*, especially in Javanese.

From the analysis of the seven products name that contains Javanese culture, place, or region, the researcher found the significations from the theory of Saussure that led the connotation using the theory of Barthes. The signification of each product name shows the natural beauty, culture, and history of each region. The first signification of showing the natural beauty was indicated in two product names, they are *Senja di Sriwedari* and *Mentari Pagi Bromo*. The meaning of *Senja di Sriwedari* is opposite with *Mentari Pagi Bromo*. *Senja di Sriwedari* means the sunset in Sriwedari Park, Surakarta. It is the condition when the sun turns down into the earth and replaced by the moon and stars. The second product is *Mentari Pagi Bromo* means the sunrise in Bromo Mountain. It is the transition from the night time into the daytime. Both of those products are showing the natural beauty of the region that is stated in the product name.

The other signification of product name by *Sariayu* is showing the culture that exists in that mentioned region. It is *Lenggang Betawi*. When people heard about *Betawi*, they will directly refer to Jakarta, because *Betawi* is the indigenous people of

Jakarta. However, there are a lot of people coming from another city and country to settle in Jakarta, since it becomes the capital city of Indonesia. This phenomenon makes Jakarta become a multicultural city which consists of many culture, race, and religion that live in that city. The various cultures that develop in Jakarta make it as the miniature of Indonesia, a country that consists of many culture, tribe, race, and religion.

The combinations of both natural beauty and cultures are shown in *Cantika Jawa Timur* and *Pesisir Sentrajava*. *Cantika Jawa Timur* means the beauty of *Jawa Timur* in general. The word beauty based in Indonesian Dictionary means the physical beauty and what it produced. The physical beauty shows in the nature of East Java, such as Bromo Mountain, Semeru Mountain, Telaga Sarangan, Alas Purwo National Park, and many more. Another characteristic of beauty is the culture that is produced by people who live in East Java. It does the same to *Pesisir Sentrajava*. The product *Pesisir Sentrajava* means the beauty of nature and culture of people who live in the coastal area of Central Java.

The last signification is a historical aspect that contains the product name of *Sariayu*. It is shown in *Parijs van Java* edition. The first impression of the name *Parijs Van Java* is related to the colonial era in Bandung city. The name of *Parijs van Java* was given by the Dutch because Bandung has many parks full of beautiful flowers like Paris. The impact of colonialism also can be seen in the architecture of the city.

Those significations are related to finding the connotation by the theory of Barthes. In Semiotics, Barthes' theory of connotation is a term to describe the relationship between the signifier and signified. The signification on the second layer of Barthes' concept is the second signifier to find the second signified that will be the connotation. In the finding, all the products name of *Sariayu Color Trend Series 1987-2017* has connotations because all of them consist of sentences that have hidden messages. There are six hidden messages from the seven products name that found by the researcher.

The first message is to keep Indonesian culture as the identity of the nations. It is shown in the three editions of the products. They are *Senja di Sriwedari*, *Lenggang Betawi*, and *Kharisma Jogja*. The differences between the conveying connotations of those three products are the background case that taken by Dr. Martha Tilaar. In *Senja di Sriwedari* and *Lenggang Betawi* editions, Dr. Martha Tilaar took the cultures that began to be abandoned by the society. *Wayang orang* performances in Sriwedari have been replaced by other entertainment that uses electronic based and more modern, so the social interest to local arts was reduced. But actually, the case is, in the *wayang* stories that exist in Java, there are values of life that become the identity of Javanese people. At the same time, *Lenggang Betawi* edition also emphasizing *Betawi* cultures that means to appreciate the artwork of Benyamin Sueb. He is one of Betawi figure that developed the arts of Betawi based on modern concept. The last product is *Kharisma Jogja* edition. This product is emphasizing the

typical culture of Yogyakarta that becomes the characteristic of Javanese. It is *wayang* and *batik*. Different from *wayang* that has been discussed in *Senja di Sriwedari* editions, the one that discussed in *Kharisma Jogja* edition is *wayang kulit*. *Wayang* and *batik* also have a precious value of Javanese people, so that those cultures should be preserved by the young generation.

The second message is to share the spirit and hope to the Indonesian society in 1999 by *Mentari Pagi Bromo* editions. It is related to the current situation of Indonesia that hit by some crises that start from the economic crises. The crises that occurred in the previous two years make the condition of Indonesia becomes chaotic. It began to improve as the reform era in late 1998. It also began to show the changes in early 1999, especially in the economic field. The declining rate of inflation gives the spirit to all people to start a new life with a new hope for better Indonesia.

The third connotation is revealing the beauty of Bandung through the history of the city. In the *Parijs van Java* edition, it shows the origin of the nickname comes from the impact of colonialism in Bandung. It got from the Dutch that thought Bandung have similarities with Paris because it has many parks and beautiful flowers. Another impact of the colonialism is the touch of Europe in the architecture of the city that adorns Bandung.

The fourth connotation is discussed about nature conservation. It is in *Cantika Jawa Timur* and *Pesisir Sentra Java* editions. The natural wealth and diversity of the

population in East Java led to the existence of cultures and tourism sites that developed. One of them that become the inspiration of *Cantika Jawa Timur* edition is *Merak* (peacock). Based on the recent research, the existence of green peacock in east Java shows a drastic decline. It is because of the illegal hunting by local society and reducing forest areas for paddy fields. The same things also happen in *Karimunjawa* series of *Pesisir Sentrajawa* editions. It discussed the beauty of coral reefs in Karimunjawa. Through those products, *Sariayu* would deliver a message to Indonesian society to keep and preserve the natural wealth that we have owned. Exposing the natural beauty into their products means that they give information for everyone that Indonesia has such kind of beautiful nature, and all of Indonesian society should keep it as the beauty of the nation. *Sariayu* also invites the Indonesian society in the campaign of nature conservation through donations made on every purchase of *Sariayu* products of *Cantika Jawa Timur* editions.

The next message shows the multiculturalism in Indonesia through *Pesisir Sentrajawa* editions. It creates a series named Lasem that is a small city in the north coastal line in Central Java. The uniqueness of the city is the influence of Chinese in cultures and architecture. The arrival of China in the 15th century gives a lot of influence through the society in Lasem. One of them is batik, which becomes the majority occupation in Lasem. The openness of Lasem society made this racial relationship goes well and resulted in many new cultures from the acculturation of both. Through this product, it proves that Indonesia is a multicultural country,

consisting of various tribes, race, culture, and religion. The openness is important to maintaining the harmonious relationship among people.

The last connotation is the indication of feminism in *Cantika Jawa Timur* editions. In this edition, *Sariayu* creates two series that are *Merak* and *Reog*. In *reog* series, it discusses the origin of *reog*. There is two version of *reog* that develop in society, is based on the story of the Kahuripan Kingdom and the Majapahit Kingdom. Yet the second version which comes from Majapahit Kingdom has been chosen by Dr.Martha Tilaar as the background of this series. The story told about the power of the King Brawijaya V under the control of his wife. The domination by his wife indicates a feminism that occurred in the era of Majapahit Kingdom. *Sariayu* shares a lot of information in history, cultures, natures, and many more through their products name. By mentioning a name of region or cultures in Indonesia, it becomes the characteristic of *Sariayu* to differentiate their product to another brand.

This study proves that in branding the company should make difference by emphasizing the unique attributes of the brand or even as a means to share important information about the issues that are going on so that it will create an emotional value on the brand. The company makes their product name as the media to communicate to the consumer about the important information that they want to share. In making a product name, the company consciously or not consider the aspect is semiotics, such as the signification and connotation which are employed in each product name. The

researcher analyzes the connotation of those products name to inform the readers what the meaning is.

Compared to the first study written by Harrdiansyah (2016) entitled “*A Semiotic Analysis on Cartoon Found in Dari Presiden ke Presiden II by Benny Rahmadi*” this present study analyzed the connotation to figure out the hidden meaning and the use of product name as the communication strategy. Further, the results of his study showed that the denotative meaning and connotation using the theory of Barthes, and the persuasive technique used in each cartoon using theory of Goertzel and Burrack’s. He found there are three explicit meanings of the cartoon, first is the issue of unemployment in Indonesia, second is the issue of the economic problem in Indonesia, and the third is critics to the government that is responsible for those issues. The second previous studies from Nurmasiti (2015) entitled “*Provider Advertisement Kebebasan Episode*” shows the codes using the theory of Chandler and connotation by the theory of Barthes. This study uses advertisement as the object to find the codes and connotations.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the conclusion of the study and suggestion for the readers, especially for those who interested in semiotics.

5.1 Conclusion

This study analyzes the significations and connotative meanings in seven products name of *Sariayu Color Trend Series 1987-2017*, especially in Javanese. This study is aimed to find the messages of the product name. After doing the analysis, the researcher found that the seven products name of *Sariayu Color Trend Series 1987-2017* focused in Javanese has considered the connotative meaning in making the product name based on the theory of Barthes. *Sariayu* would like to share appreciation and preservation of culture, exposing history, revealing the beauty of the nature, the unique of multiculturalism, and the existence of feminism through their product name. The company uses the product name as the media to communicate with their consumers. *Sariayu* would like to share the information or issue that occurs at the time when the products launched. It prove that product name can be as the communication strategy both producers and consumers.

5.2 Suggestion

This study focuses on the study of semiotics in connotative meaning with *Sariayu* Color Trend Series 1987-2017, Javanese editions as the source of data analysis.

By finishing this research, the researcher proposed suggestion for the next researchers who are interested in the semiotics study. The next research can analyses the other editions or series of Color Trend by *Sariayu* that comes from another province and find out the denotative and connotative meaning or expanded the analysis by provide the ideology from the object. The next researcher also can take data from other sources like radio, newspaper, magazine, advertisement poster, or novel poster, and choose to analyze other components of semiotics sign. By using different source of data, they can get variety of results. The researcher also suggest the next researcher to use the theory of Pierce (1931) and Saussure (1983) in significations process and deepened using mythology by the theory of Barthes (1957) to enlarge the study of semiotics. Therefore, their research gives more information and depth explanation about semiotics.

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